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of the *Hildesaga*, may explain here the similar absence of the story with the use of the name of Hilde. With this identification of the names of Hilde and Odila, the passage will be clear, for the incidents narrated give a consistent account of the story of Odila and her violation by Eomanric.

JAS. W. TUPPER.

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VERSE AS PROSE IN THE 'AYENBITE.'

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Morris pointed out on p. 5 of his edition of the *Ayenbite*, a passage of eight lines in verse, written in the MS. as prose. The fact seems to have escaped his attention that the prayers with which the MS. opens and closes are in *rime couée*:—

Aye þe uondi [n]gges of þe dyeule: zay þis þet uolþeþ.

"*Zuete iesu þin holy blod/
þet þou ssedest ane þe rod/
uor me and uor mankende:
Ich bidde þe hit by me sseld/
auoreye þe wycked uend:
al to mi lyues ende.*

zuo by hit." (p. 1)

The other occurs at the end of the disquisition on the difference between men and beasts.

*Maydeþ and moder mylde.
uor lowe of þine childe:
þet is god an man;
Me þet am zuo wyldeþ
uram zenne þou me ssylde:
ase ich þe bydde can.'*

amen. (p. 271)

The use of assonance in the first passage is paralleled on the same page in the verse written as such.

C. G. CHILD.

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A PROTEST.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—I desire to protest against the manner in which my book, *How to Think in French*, is reviewed in your January number. Reviews are presumably intended for the in-

formation of your readers, that they may decide whether the books reviewed merit further examination. No such information is conveyed in the present case. The reviewer either fails to discover the features which characterize my book and in which it differs from other books, or else he purposely ignores them. In fact, any one could have written the remarks of the reviewer if he had not read the book at all, but merely glanced at page 3 and a small part of the appendix.

But this is not the worst. The writer takes it upon himself to impute mercenary motives to me, because I inform those who need assistance in pronunciation that I have published a book in which their difficulties are explained. Furthermore, he makes two remarks which betray a lack of conscientiousness: First that I "would appear too zealous and demonstrative in praising the excellence of my work or works;" and, secondly, "don't promise too much." There is not a single sentence in the book that can be quoted in support of these remarks.

CHAS. F. KROEH.

Stevens Institute of Technology.

FRENCH LITERATURE.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—*Quatre-vingt-treize** is one of Hugo's masterpieces in prose. It is a leaflet, fanciful for the most part, in the history of that great struggle for human rights, to which, in spite of its follies, its excesses, its horrors, we return with never-ceasing interest. The young man or woman who does not become fascinated with its seductive terrors, whether from the standpoint of history or fiction, is intellectually utterly hopeless and falls into the category of those individuals "who have no music in their souls."

Hugo's book is, of course, too long and unwieldy as a whole to be used for class-purposes, and Prof. Boëlle has done an excellent work in adapting it. It occupies in its present shape one hundred and eighty-six small octavo pages and, if read rapidly, can be easily gone over by a second year class in a few weeks. To judge from the impression made by a hurried perusal, for I have not compared the adaptation with the original, the work has been excellently done and will prove a welcome addition to our reading texts. The notes contain all that is needful for explaining the textual difficulties. It would have been well if the proof reader had not allowed so many imperfect letters to escape correction.

SAMUEL GARNER.

U. S. Naval Academy.

**Quatre-vingt-Treize*. By Victor Hugo. Adapted for use in Schools by JAMES BOËLLE, A. B., Senior French Master in Dulwich College.